



437



MUSICALIA

G

Rapsodja litewska

(Litauische Rapsodie)

NA ORKIESTRE

napisał

Mieczysław Karłowicz

OP 11.

Partitur... Mk. 7.00 netto.
Stimmen... „ 12.50 „

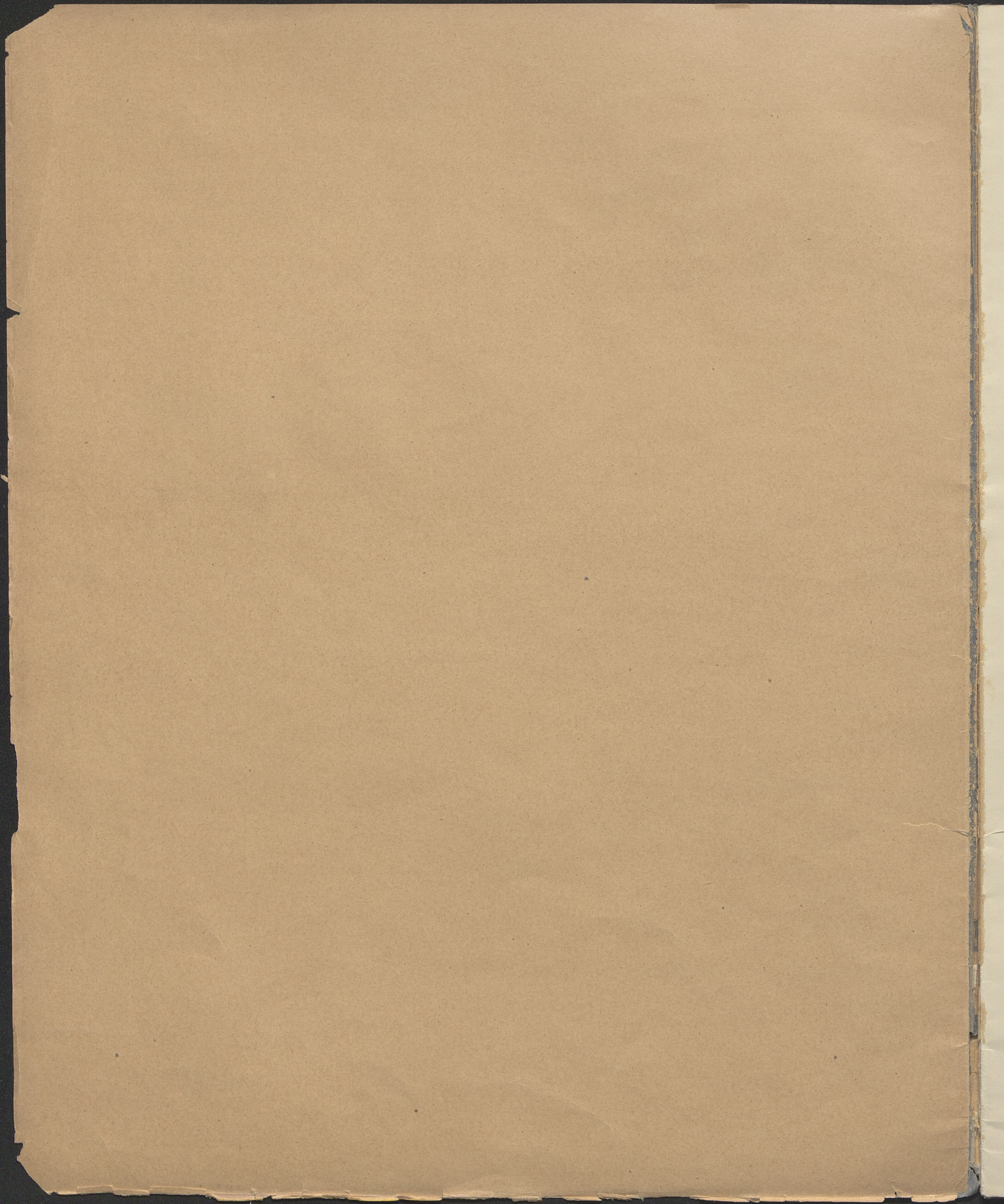
Partytura... Rb. 3.00 netto.
Głosy... „ 5.00 „

Nakład i własność
Warszawskiego Towarzystwa Muzycznego.

Berlin,
Albert Stahl.

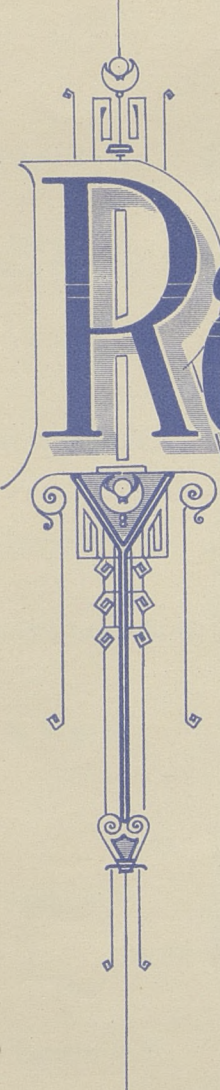
Warszawa,
Gebethner i Wolff.

1909.





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437
III

682, c, 1932.

Rapsodja litewska. — Litauische Rapsodie.

M. Karłowicz, Op. 11.

Allegro ben moderato.

Flauti I e II.

Flauto III.
(poi Piccolo)

2 Oboi.

Corno inglese.

2 Clarinetti in A.

Clarinetto basso in B.

2 Fagotti.

I. II.

Corni in F.

III. IV.

2 Trombe in F.

2 Tromboni tenori.

Trombone basso.

Timpani in A, E.

Triangolo.

Piatti.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Solo.

pp

I.

pp

II Solo.

pp

Allegro ben moderato.

con sord.

pp

con sord.

pp

pp

pp

[illegible]

[illegible][illegible]

Fl.

Clar. basso.

perdendosi

pp

3

div.

3

Fl.

3

4

p

pp

pp possibile

I. (con sord.)

senza sord.

pp

senza sord.

pp

4

[illegible]

This page of a musical score, numbered 10, contains two systems of music for a string quartet. The first system consists of four staves (treble and bass clefs). The second system consists of four staves (treble and bass clefs). The music features various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *arco*. There are also triplets and other complex rhythmic figures. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 3/4.

Musical score for piano and orchestra, page 11. The score is written for piano (p) and orchestra (mp). The piano part is in the upper staves, and the orchestra part is in the lower staves. The score includes various musical notations such as triplets, crescendos, and dynamic markings.

The piano part (upper staves) features complex musical notation, including triplets and crescendos. The orchestra part (lower staves) includes dynamic markings such as *mp*, *cresc.*, *mp cresc.*, and *poco cresc.*. The score is divided into two main sections, with the lower section featuring dense sixteenth-note passages.

Fl. *mp* *p* *tranne*

Clar. *mp* *p*

Clar.basso. *mp* *p*

Fag. *mp* *dim.* *I.*

Cor. *II.* *p*

Timp. *p*

pp *mp* *mp* *tranne*

mp *mp* *dim.* *dim.* *dim.*

Fl. II. *7 a 2.* *p* *poco a poco slentando*

Ob. *I.* *p*

Cor. ingl. *p poco marc.*

Clar. *I.* *p*

Clar. basso. *pp*

Fag. *p*

Tr-be. *piu p* *I.* *pp possibile* *sempre pp*

Timp. *pp*

p *p* *p* *poco a poco slentando*

div.

Fl. *p poco marc.*

Clar. *p poco marc.*

Fag.

Tr-be.

perdendosi

pp

Lento.

I Solo.

mp espr.

div.

Lento.

sempre unis.

mp

div.

2 Soli.

Tutti.

mp

div. in 3 p.

pp

p espr.

p

C.B.

pp

p

Fl. I.II.

Ob.

Clar.

Fag.

a 2.

p

p espr.

p

p

p

8

sul G.

espr.

div.

mp

espr. unis.

mp

8

accelerando

un poco più agitato.

9

Fl.

Ob.

Cor. ingl.

Clar.

Fag.

Cor.

Timp.

E in Cis.

accelerando

un poco più agitato.

div.

unis.

dim.

div.

dim.

unis.

dim.

unis.

dim.

9

a tempo

a 2.

mp espr.

Ob.

Clar.

Fag.

Cor. I.

a tempo

unis.

p

mp poco marc.

poco marc.

div.

div.

div.

div.

10

mp

N. G. 4791 W.

Fl.

Cor. ingl.

Clar.

Fag.

Cor.

Triang.

pp

Moderato assai.

Fl.

Ob.

Cor. ingl.

Clar.

Fag.

Triang.

pp

II.

pp

I. Solo

pespr.

div.

pma un poco marc.

div.

p

pizz

p

11

1. *p cresc.* *mp* *mp* *mp* *mp*

mp ma poco marc. *mp ma poco marc.*

p *p*

mp *div.* *mp* *unis.* *mpespr.* *mp* *arco* *mp*

unis. pizz. *unis. pizz.* *pizz.*

11

12

This page of musical notation, numbered 19 in the top right corner, contains a score for piano and orchestra. The music is written in 3/4 time and features a key signature of three sharps (F#, C#, G#).

The piano part is divided into two systems of staves. The first system includes five staves, with the first two staves showing complex triplet patterns and dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The second system continues the piano part with similar complexity.

The orchestra part is divided into two systems of staves. The first system includes five staves, with the first two staves showing complex triplet patterns and dynamic markings such as *mf* and *mp*. The second system continues the orchestra part with similar complexity.

The score includes various musical notations, including triplets, slurs, and dynamic markings. The piano part features a prominent triplet pattern in the first system, while the orchestra part features a prominent triplet pattern in the second system.

The page is numbered 19 in the top right corner. The notation is in 3/4 time and features a key signature of three sharps (F#, C#, G#).

N. G. 4791 W.

14

Fl. *mp* *tr*

Cor. ingl. *p*

Clar. *mp*

Fag. *mp*

Gr. Fl.

Solo *mp*

Cor.

Tromb.

Triang. *pp*

div. *mp* *espr.*

unis. pizz. *mp*

arco

pizz. *mp*

14

Fl. *mp*

Cor. ingl. *p*

Clar. *p*

Fag. *p*

Gr. Fl. *p*

div. *p*

unis. *p*

molto rit.

molto rit.

Lento.

a 2.

Fl. *pespr.*

Ob. *espr. pespr.*

Cor. ingl. *p*

Clar. *espr.*

Fag. *p*

Cor. *I.*

Lento.

div. *pp*

p

p

div.

arco

p

unis.

div. in 3 p.

Moderato.

Fl. *mp*

Ob. *mp*

Cor. ingl. *mp*

Clar. *espr.*

Clar. basso *pp*

Fag. *mp*

Cor. *espr. IV.*

Moderato.

unis.

div.

espr. div.

unis.

div. in 3 p.

pp

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. (Clarinet)
- Fag. (Bassoon)
- Cor. (Cor Anglais)
- Tr. be (Trumpet)
- Timp. (Timpani)
- Strings (Violins, Violas, Cellos, Double Basses)

The score is in 3/4 time and features various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The tempo is marked *L'istesso tempo.* (The same tempo).

The score is divided into two systems. The first system includes staves for Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Tr. be (Trumpet), and Timp. (Timpani). The second system includes staves for the string section, marked *unis.* (unison).

The score includes various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *p* (piano). The tempo is marked *L'istesso tempo.* (The same tempo).

Fl.

Ob.

Clar.

Fag.

Cor.

Tr. be

mp

dim.

p

dim.

dim.

dim.

p

con sord.

mp molto espr.

div.

dim.

p

Andante tranquillo.

con sord.
sempre sul D.

pp espr.

con sord.
div.

pp

con sord.

pp

con sord.

pp

[illegible]

This image shows a page from a musical score, specifically measures 15 and 16. The score is written for a symphony, featuring woodwind and string parts. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The woodwind parts include Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), and Bassoon (Fag.). The string parts are represented by five staves at the bottom. The score is marked with dynamics such as *p* (piano) and *espr.* (espressivo). The notation includes various musical symbols like notes, rests, and articulation marks. The page is numbered 15 and 16 at the top.

[illegible]

The image shows a musical score for a piece titled 'H in Des' and 'Des in C'. The score is written for three staves: a bass staff (bottom), a treble staff (middle), and a bass staff (top). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Andante'. The score is divided into two sections: 'H in Des' and 'Des in C'. The first section, 'H in Des', is marked with a piano (*pp*) dynamic. The second section, 'Des in C', is marked with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

Musical score for page 28, featuring multiple staves with musical notation, dynamics, and performance instructions. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

The score includes the following parts and markings:

- Top System:**
 - Staff 1: Melodic line with dynamics *p* and *pp*.
 - Staff 2: Melodic line with dynamics *p* and *pp*.
 - Staff 3: Melodic line with dynamics *p* and *pp*.
 - Staff 4: Melodic line with dynamics *p* and *pp*.
 - Staff 5: Melodic line with dynamics *p* and *pp*.
 - Staff 6: Melodic line with dynamics *p* and *pp*.
- Second System:**
 - Staff 7: Melodic line with dynamics *p* and *pp*.
 - Staff 8: Melodic line with dynamics *p* and *pp*.
 - Staff 9: Melodic line with dynamics *p* and *pp*.
 - Staff 10: Melodic line with dynamics *p* and *pp*.
 - Staff 11: Melodic line with dynamics *p* and *pp*.
 - Staff 12: Melodic line with dynamics *p* and *pp*.
- Third System:**
 - Staff 13: Melodic line with dynamics *p* and *pp*.
 - Staff 14: Melodic line with dynamics *p* and *pp*.
 - Staff 15: Melodic line with dynamics *p* and *pp*.
 - Staff 16: Melodic line with dynamics *p* and *pp*.
 - Staff 17: Melodic line with dynamics *p* and *pp*.
 - Staff 18: Melodic line with dynamics *p* and *pp*.
- Fourth System:**
 - Staff 19: Melodic line with dynamics *p* and *pp*.
 - Staff 20: Melodic line with dynamics *p* and *pp*.
 - Staff 21: Melodic line with dynamics *p* and *pp*.
 - Staff 22: Melodic line with dynamics *p* and *pp*.
 - Staff 23: Melodic line with dynamics *p* and *pp*.
 - Staff 24: Melodic line with dynamics *p* and *pp*.
- Viol. (Violin):**
 - Staff 25: Melodic line with dynamics *pp*.
 - Staff 26: Melodic line with dynamics *pp*.
 - Staff 27: Melodic line with dynamics *pp*.
 - Staff 28: Melodic line with dynamics *pp*.
 - Staff 29: Melodic line with dynamics *pp*.
 - Staff 30: Melodic line with dynamics *pp*.
- Viole div. (Violins divided):**
 - Staff 31: Melodic line with dynamics *pp*.
 - Staff 32: Melodic line with dynamics *pp*.
 - Staff 33: Melodic line with dynamics *pp*.
 - Staff 34: Melodic line with dynamics *pp*.
 - Staff 35: Melodic line with dynamics *pp*.
 - Staff 36: Melodic line with dynamics *pp*.
- Violonc. div. in 4 p. (Violoncellos divided in 4 parts):**
 - Staff 37: Melodic line with dynamics *pp*.
 - Staff 38: Melodic line with dynamics *pp*.
 - Staff 39: Melodic line with dynamics *pp*.
 - Staff 40: Melodic line with dynamics *pp*.
 - Staff 41: Melodic line with dynamics *pp*.
 - Staff 42: Melodic line with dynamics *pp*.
- Cb. (Cello):**
 - Staff 43: Melodic line with dynamics *pp*.
 - Staff 44: Melodic line with dynamics *pp*.
 - Staff 45: Melodic line with dynamics *pp*.
 - Staff 46: Melodic line with dynamics *pp*.
 - Staff 47: Melodic line with dynamics *pp*.
 - Staff 48: Melodic line with dynamics *pp*.

Performance instructions include:

- II. Solo* (Second Solo)
- p* (piano)
- pp* (pianissimo)
- pp ma poco marc.* (pianissimo but a little more marked)
- pp 2 Soli* (pianissimo 2 Soli)

Vivo.

29

Allegretto giocoso.

Score for the first system, featuring multiple staves with musical notation, including triplets and dynamic markings such as *f* and *p dolce*. The tempo is marked *Vivo.* and the mood is *Allegretto giocoso.*

Vivo.
senza sord.
unis.

Allegretto giocoso.

Score for the second system, featuring staves for Violoncello (Viol.), Viola, Violone (div. in 4 p.), and Contrabasso (Cb.). It includes dynamic markings like *f*, *mf*, and *p*, and the instruction *Tutti.* The tempo is marked *Vivo.* and the mood is *Allegretto giocoso.*

This musical score is for three instruments: Clarinet (Clar.), Bassoon (Fag.), and Cor Anglais (Cor.). The score is written in 3/4 time and features a key signature of one flat (B-flat). The Clarinet part begins with a rest, followed by a melodic line starting at measure 10, marked *mp dolce*. The Bassoon part plays a steady eighth-note accompaniment throughout. The Cor Anglais part enters at measure 10 with a melodic line marked *mp*. The score includes dynamic markings such as *mp*, *cresc.*, and *mp dolce*, as well as articulation marks like accents and slurs. The piece concludes with a final measure marked *mp*.

This musical score page, numbered 31, features a piano and orchestra arrangement. The piano part is written for four staves (treble and bass clef, with grand staff notation). The orchestra part includes staves for woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and percussion (timpani, snare drum, cymbals, triangle, and xylophone). The score is in 3/4 time and contains various musical notations, including triplets, dynamics (mf, mp, p), and articulation (div., unis.).

The piano part begins with a series of chords and arpeggios, marked *mf*. The woodwinds enter with a melodic line, also marked *mf*. The strings provide a harmonic foundation, with the cello and double bass playing a prominent role. The percussion instruments add rhythmic texture throughout the piece.

The score concludes with a final chord and a fermata, marked *div.* (divisi) and *unis.* (unison).

sf
mf
mf molto espr.
mf
sf
mf

sf
p
p

p
p

sf
sf
mf molto espr. e sonore
mf
Violonc. div. in 4 p.
mf

22

I.
molto espr.

mf

a 2.
mf

[illegible]

Musical score for "C in Cis" (C in C sharp). The score is written for three staves: Bass, Treble, and Bass. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score begins with a Bass staff entry on the first measure, marked "p" (piano). The Treble staff has a single note on the second measure, marked "p". The Bass staff has a single note on the second measure, marked "p". The score continues with several measures of rests and single notes.

un poco slentando

24
a tempo

35

Musical score for the first system, measures 1-8. The score is written for a piano and features multiple staves. The tempo is marked 'un poco slentando' and the time signature is 24. The music includes various musical notations such as treble and bass clefs, key signatures, and dynamic markings like *mf* (mezzo-forte) and *sf* (sforzando). There are also triplets and other complex rhythmic figures.

Musical score for the second system, measures 9-12. This section is marked 'Cis in C.' and 'mp' (mezzo-piano). It continues the musical theme from the first system, with a focus on the piano part.

Musical score for the third system, measures 13-16. This section is marked 'un poco slentando' and 'a tempo'. It includes a 'div.' (divisi) marking for the piano part and an 'arco' (arco) marking for the violin part. The tempo is marked 'a tempo'.

25

a 2.

mp

cresc.

molto dim.

mp

molto dim.

mp

molto dim.

mp

mp cresc.

mp cresc.

mp cresc.

cresc.

molto dim.

mp

molto dim.

mp

mp

cresc.

cresc.

cresc.

pizz.

mp cresc.

[illegible]

26

a tempo, ma più agitato

accelerando

f *a²* *cresc.*

mf *cresc.*

a tempo, ma più agitato

accelerando

f *div.* *arco* *cresc.*

26

Molto moderato.

This is a page from a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score is written in a system of staves, with some staves containing multiple systems of music. The notation includes notes, rests, and dynamic markings such as 'ff' (fortissimo) and 'cresc.' (crescendo). There are also markings for 'Gr. Fl.' (Great Flute) and 'C in E.' (C in E). The score is written in a system of staves, with some staves containing multiple systems of music. The notation includes notes, rests, and dynamic markings such as 'ff' (fortissimo) and 'cresc.' (crescendo). There are also markings for 'Gr. Fl.' (Great Flute) and 'C in E.' (C in E). The score is written in a system of staves, with some staves containing multiple systems of music. The notation includes notes, rests, and dynamic markings such as 'ff' (fortissimo) and 'cresc.' (crescendo). There are also markings for 'Gr. Fl.' (Great Flute) and 'C in E.' (C in E).

Molto moderato.

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The top two staves are for the vocal melody, and the bottom two staves are for the piano accompaniment. The music is in 3/4 time and features a key signature of one flat (B-flat). The vocal melody consists of a series of eighth and sixteenth notes, with some triplets. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and triplets. The score is divided into two systems by a double bar line. The first system contains the first four measures, and the second system contains the remaining measures, including a final cadence. The handwriting is in dark ink on aged, slightly yellowed paper.

Allegro.

This is a page from a musical score, likely for a symphony, featuring multiple staves with complex notation. The score includes various musical elements such as triplets, sixteenth notes, and dynamic markings like 'ff' (fortissimo) and 'dim.' (diminuendo). The notation is dense and detailed, with many notes and rests. The page is numbered '1' in the top right corner. The title 'Allegro' is visible at the top left. The score is written for a large ensemble, with multiple staves for different instruments or voices. The notation is in a standard musical format, with a key signature of one flat (B-flat) and a time signature of 3/4. The page is filled with musical notation, with some staves having additional markings like 'gr. Fl.' (great flute) and 'a2' (second octave). The overall style is that of a classical musical score, with a focus on intricate melodic and harmonic development.

Allegro.

The musical score for 'L'Espresso' by Maurice Strakosky is presented in a five-staff format. The top two staves are for the piano, and the bottom three are for the violin. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as triplets, dynamics (sempre ff, dim.), and articulation (div.). The piano part features complex rhythmic patterns and triplets, while the violin part provides a melodic accompaniment with similar rhythmic elements. The score is divided into measures by vertical bar lines, and the overall structure is typical of a 20th-century musical composition.

27

slentando

molto ritenuto

Musical score for the first system, measures 1-12. The score is for a piano and includes staves for right and left hands. It features various musical notations such as triplets, slurs, and dynamic markings like *f*, *f dim.*, *mf*, and *mp*. The tempo markings "slentando" and "molto ritenuto" are present at the top.

slentando

molto ritenuto

Musical score for the second system, measures 13-24. This system continues the musical piece with similar notation to the first system, including triplets, slurs, and dynamic markings. It also includes the tempo markings "slentando" and "molto ritenuto".

27

Allegro non troppo.

Allegro non troppo.

The musical score is written for a piano and consists of two systems. The first system contains 12 staves. The top four staves are for the right hand, and the bottom four staves are for the left hand. The tempo is marked 'Allegro non troppo.' The key signature has one sharp (F#). The time signature is 12/8. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include 'f' (forte), 'dim.' (diminuendo), and 'pp' (pianissimo). The second system contains 6 staves, with the first four staves for the right hand and the last two staves for the left hand. The tempo is marked 'Allegro non troppo.' The key signature has one sharp (F#). The time signature is 12/8. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include 'f' (forte), 'dim.' (diminuendo), and 'pp' (pianissimo).

Fl. I. II. *mf* poco rit.

Fl. III. *mf*

Clar. *mf*

Clar. basso. *mf* *dim.* *pp*

Fag. *mf* *dim.* I.

II. *mf*

Cor. *mf*

Timp. *p*

Viol. *mf* *pizz* *dim.* *p*

28 *mf*

Tempo I. (Allegro ben moderato.)

Clar. I.

Clar. basso. Solo.

Fag. I. *pp*

Solo.

Cor.

II. Solo.

Tempo I. (Allegro ben moderato.)

Viol.

con sord.

con sord.

unis.

arco

pp

29

[illegible]

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a soprano and a piano accompaniment. The score is written in 3/4 time and consists of 31 measures. The key signature is one sharp (F#), and the tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 1 through 15, and the second system contains measures 16 through 31. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (e.g., *mp*, *p*). The lyrics are written below the vocal line.

Musical score for "L'Espresso" by Maurice Strakosky. The score is for a piano and includes a vocal line. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is a single melodic line. The score is in 4/4 time and includes dynamic markings such as *p*, *pp*, and *(senza sord.)*.

[illegible]

32

This musical score page contains two systems of music. The first system, measures 32-33, features a piano part with complex triplets and a full orchestral arrangement including strings, woodwinds, and brass. The second system, measures 34-35, shows the piano part continuing with dense triplet patterns while the orchestra provides a sustained harmonic background. Dynamics such as *mp*, *pp*, and *p* are indicated throughout.

Measures 32-33:

- Piano:** Measures 32-33 feature complex triplet patterns in the right hand, with the left hand providing a steady accompaniment. Dynamics include *mp* and *pp*.
- Orchestra:** Measures 32-33 show a full orchestral arrangement. The strings play a sustained harmonic, while woodwinds and brass provide melodic and harmonic support. Dynamics include *pp* and *p*.

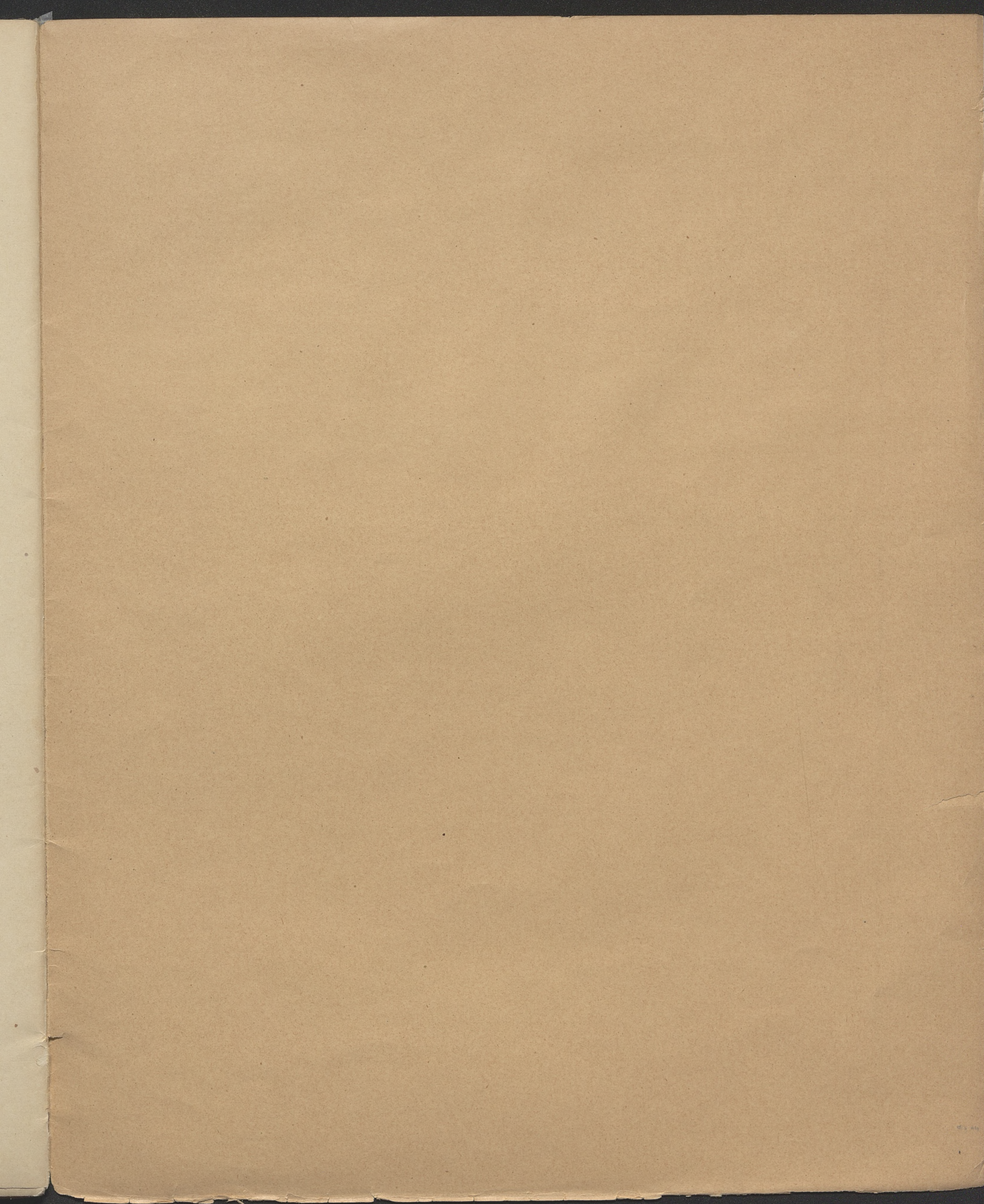
Measures 34-35:

- Piano:** Measures 34-35 continue the complex triplet patterns in the right hand, with the left hand providing a steady accompaniment. Dynamics include *pp*.
- Orchestra:** Measures 34-35 show a full orchestral arrangement. The strings play a sustained harmonic, while woodwinds and brass provide melodic and harmonic support. Dynamics include *pp*.

32

[illegible]







Mieczysław Karłowicz.

Wykaz dzieł wydanych i wydać się mających przez
Warszawskie Towarzystwo Muzyczne.

Na fortepian na dwie ręce.

Op. 5. Preludjum i fuga podwójna.

Na fortepian na cztery ręce.

Op. 2. Serenada.

Do śpiewu z towarzyszeniem fortepianu.

Op. 1. Sześć pieśni. Pierwszy śpiewnik. (*Gebethner i Wolff*.)

Nr. 1. Zasmuconej.

" 2. Zkąd pierwsze gwiazdy.

" 3. Na śniegu.

" 4. Zawód.

" 5. Pamiętam ciche, jasne, złote dni.

" 6. Smutną jest dusza moja.

Op. 3. Sześć pieśni. Drugi śpiewnik. (*M. Arct.*)

Nr. 1. Mów do mnie.

" 2. Z erotyków.

" 3. Idzie na pola.

" 4. Na spokojnem morzu.

" 5. Śpi w blaskach.

" 6. Przed nocą.

Op. 4. Najpiękniejsze piosnki.

O nie wierz temu co powiedzą ludzie. (*Kasa Pom. Księg.*)

Nie płacz nademną. (*Nowości Muzyczne.*)

Pod jaworem.

Na skrzypce z orkiestrą. Partytura i głosy.

Op. 8. Koncert.

Na skrzypce z towarzyszeniem fortepianu.

Op. 8. Koncert.

Na orkiestrę. Partytura i głosy.

Op. 2. Serenada.

Op. 6. Biała gołąbka. (*Bianca di Modena.*)

Op. 7. Symfonia E-minor. (*Odrodzenie.*)

Op. 9. Powracające fale. Poemat symfoniczny.

Op. 10. Odwieczne pieśni.

I. Pieśń o wiekuistej tęsknocie.

II. Pieśń o miłości i śmierci.

III. Pieśń o wszechbycie.

Op. 11. Rapsodia Litewska.

Op. 12. Stanisław i Anna Oświecimowie.

Op. 13. Smutna opowieść.

Op. 14. Dramat na maskaradzie.

Auszug der Werke, die herausgegeben sind und heraus-
gegeben werden durch die Warschauer Musikgesellschaft.

Für Klavier zu 2 Händen.

Op. 5. Praeludium und Doppelfuge.

Für Klavier zu 4 Händen.

Op. 2. Serenade. (*C. A. Challier & Co.*)

Für eine Singstimme m. Klavierbegleitung.

Op. 1. Sześć pieśni. Pierwszy śpiewnik. (*Gebethner i Wolff*.)

Nr. 1. Zasmuconej.

" 2. Zkąd pierwsze gwiazdy.

" 3. Na śniegu.

" 4. Zawód.

" 5. Pamiętam ciche, jasne, złote dni.

" 6. Smutną jest dusza moja.

Op. 3. Sześć pieśni. Drugi śpiewnik. (*M. Arct.*)

Nr. 1. Mów do mnie.

" 2. Z erotyków.

" 3. Idzie na pola.

" 4. Na spokojnem morzu.

" 5. Śpi w blaskach.

" 6. Przed nocą.

Op. 4. Meine schönsten Lieder.

O nie wierz temu co powiedzą ludzie. (*Kasa Pom. Księg.*)

Nie płacz nademną. (*Nowości Muzyczne.*)

Unterm Ahorn.

Für Violine mit Orchester. Partitur u. Stimmen.

Op. 8. Konzert.

Für Violine mit Klavierbegleitung.

Op. 8. Konzert.

Für Orchester. Partitur und Stimmen.

Op. 2. Serenade. (*C. A. Challier & Co.*)

Op. 6. Die weiße Taube. (*Bianca di Modena.*)

Op. 7. Symphonie E-minor. (*Die Renaissance.*)

Op. 9. Wiederkehrende Wellen. Tondichtung.

Op. 10. Uralte Lieder.

I. Das Lied von der ewigen Sehnsucht.

II. Das Lied von der Liebe und dem Tode.

III. Das Lied vom All.

Op. 11. Litauische Rapsodie.

Op. 12. Stanisław und Anna Oświecimowie.

Op. 13. Traurige Erzählung.

Op. 14. Ein Drama auf dem Maskenballe.

== WARSZAWA ==
GEBETHNER I WOLFF.



== BERLIN ==
ALBERT STAHL.